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KUNKEL'S MUSICAL REVIEW

incomplete

SEPTEMBER, 1901

Vol. 24. No. 9. Whole No. 285

32 PAGES OF MUSIC AND MUSICAL LITERATURE

IN THIS NUMBER.

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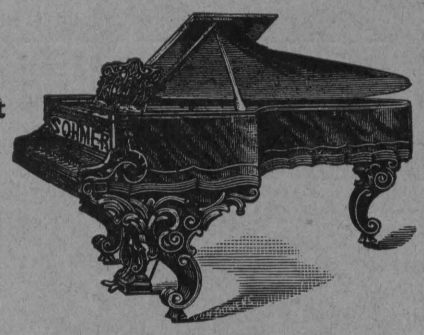

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A SYMPHONY IN PUNS.

During the sermon one of the quartette fell asleep.

"Now's your chants," said the organist to the soprano; "see if you canticle the tenor."

"You wouldn't dare duet," said the contralto.

"You'll wake hymn up," suggested the bass.

"I can make a better pun than that, as sure as my name's Psalm," remarked the boy who pumped the organ; but he said it solo that no one quartet.—Ex.

SOUSA has received the decoration known as Officer of the Academy from the French Government. This is the principal recognition of artistic merit in France.

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September, 1901. KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo. Vol. 24—No. 9

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THOMAS M. HYLAND, . . EDITOR

SEPTEMBER, 1901.

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ART AND MUSIC AT THE EXPOSITION.

The eighteenth Annual St. Louis Exposition opens Monday, September 9th. The art display will be one of the best on record. It will be essentially a St. Louis display, in that this exhibit, partaking of the nature of a loan collection, will represent the art culture of St. Louis in a most gratifying way.

To this end the art committee has invited local collectors to send in their paintings, sculpture, prints and bronzes and the catalogue will show that St. Louis in recent years has added measurably to its store of the world's masterpieces.

The committee has also secured many renowned canvases, the most important being the famous classic nude, Psyche, by the celebrated French artist Lefevre. Other great works will be on exhibition, and a feature will be made of the recent progress of the art of newspaper illustration.

The Exposition Band, under the leadership of Charles P. Seymour, goes back to Music Hall this year, the Coliseum having been reserved for a series of special displays that will have for their object certain preliminary World's Fair work. Mr. Seymour has incorporated a heavy string section among his instrumentalists, this departure being made to reduce the strident quality of the reeds and brasses. The resultant tone-volume, as frequently demonstrated in recent rehearsals, is wondrously mellow, partaking more of the symphonic form and being more adapted to the presentation of the classic masterpieces, the careful public study of which is being more and more regarded by the discerning as a necessity.

The festival chorus will sing every Friday evening with the band, and should attendance warrant these mass concerts will be of more frequent occurrence. The chorus now numbers more than 500 trained voices. The interest evinced at rehearsals would indicate that the quality of music to be presented will be a strong feature of the coming show.

The entire force of the Exposition scenic artists, who gave so good an account of themselves during the opera last winter, for some time has been at work in the Coliseum preparing for a panoramic display of living pictures illustrative of the Louisiana Purchase. These illuminated canvases and the groupings before them of beautifully costumed living characters will constitute the first local attempt on a large scale to portray the salient features of the great event 100 years ago by which the firmest foundation stones of the American republic were laid.

The commercial and mechanical departments will be fully up to the standard. Among the prominent displays is that of the Southern Railway, which brings to the exposition its entire forestry exhibit as recently brought from Paris. The exhibit of the Philadelphia Commercial Museum should be of special interest to merchants. It will occupy most of the main floor of the west nave. It is intended to show the best means of advancing commercial intercourse with the Central and South American states.

CONCERNING TWO NOTED SINGERS.

The names of Mario and Grisi will always conjure up in the mind of the music student pictures of phenomenal successes, and the following, from the *Pall Mall Magazine*, will be interesting to all who are familiar with the names of these artists of a by-gone time:

"Mario was very particular as to his costume; cotton velvet affected his nerves. He wore very high heels on the stage, his boots for some time having metal side-springs. The Paris bootmaker ultimately, however, hit upon india-rubber. His jewels he always gave to his wife, from the proceeds of whose jewel-case a house in the Rue des Bassius in Paris was built. He was an inveterate smoker, having been seen to take a sponge bath with a lighted cigar in his mouth. Grisi acted as business manager for both, Mario being generally immersed in clay modeling or antiquarian reading. Grisi practiced only half an hour a day; Mario contented himself with exercising his voice for ten minutes immediately before his appearance on the stage. Both were nervous till after the first act. Neither knew much of musical theory. They learned their parts by heart, being very careful first to make themselves completely master of the full significance of the words. They were both highly superstitious. The number thirteen must not be mentioned before them. Mario even effaced it from doors, that his wife might not see it. Grisi was 5 ft. 2 in. in height, with raven black hair, blue eyes, and pale complexion; she never used paint. England was her *pays de predilection*, and she lived successively at Fulham, Putney, Clapham Park, Turnham Green, and Streatham. She died in 1869. Mario sang for the last time in 'La Favorita' two years later, being then over sixty."

DIPLOMAS AND MERIT.

The stress laid upon the value of diploma is as pathetic as it is rediculous. A diploma, says *Music Trade Review*, is no more an assurance of ability than a marriage certificate is proof of affection and congeniality between the contracting parties. The young girl may regard this piece of paper with the romance which it is to be hoped has not been eliminated from her by an understanding of the cold, calculating world, but many realize that the certificate represents nothing but a bit of legal paper

The diplomas are the most deceiving of all ruses, and many who issue them could not pass examinations of any sort, nor could their instruction be of practical benefit in the slightest degree. Yet there is a class of people, and unfortunately a large one, upon whom the diploma has a very strong hold. These people have no way of knowing good from bad, and believe that something must represent authority.

Now, as a pitiful matter of fact, in the musical field there is no such thing as positive authority. Taking a teacher is much the same as eating mushrooms—if you live it was a mushroom, if you die it was a toadstool. In a day when reputations can be manufactured by the column, those searching instruction have absolutely nothing upon which to depend. It is only a matter of into whose *reclameure* they happen to fall, these proclaimers being paid servants to sing praises of this or that teacher. The condition is very pitiable. In every other profession there is something that represents authority, but not in music in America.

One diploma is worth no more than another

because they all eminate from individual sources, the government having nothing to do with the issuance of them. And if it had, it would still give no value to the diploma, for unless a special board of musical regents were the authority to pass the decisions, what would the governmental stamp amount to? To no more than does the present diploma of any institution, which is a cipher without the ring around it.

MRS. CLEMENCE ROBYN, wife of Prof. Wm. and mother of Alfred G. Robyn, died at the family residence, 3714 Pine street, surrounded by her family of six children.

Mrs. Robyn's last illness was largely due to the excessive heat this summer. She was born in Alsace, and came to St. Louis in 1850. She was a fine musician, and joined the choir of the old St. Xavier's College church, where she met her husband, Prof. Wm. Robyn, who was then the organist of the church. Two years later they were married.

Mrs. Robyn's children are Paul, Alfred G., Noel L., and Misses Clemence, Clara and Marie Robyn.

The funeral took place from St. Francis Xavier's church. High Mass of requiem was sung by Rev. Father Bronsgeest, S. J. The honorary pall-bearers were Eugene Karst, Philip Karst, Francis Kuhn, William J. Crow, J. C. Bury and Anthony Roeslein.

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FORGET ME NOT.

Song without words.

Andante ♩ = 120.

2.

p

mf

a tempo.

rit.

BARCELONA.

SPANISH DANCE ~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No 3.

Con moto ♩. = 80.

pp

Ped. *Ped.*

Ped. *Ped.* *Ped.*

un poco più f

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped*

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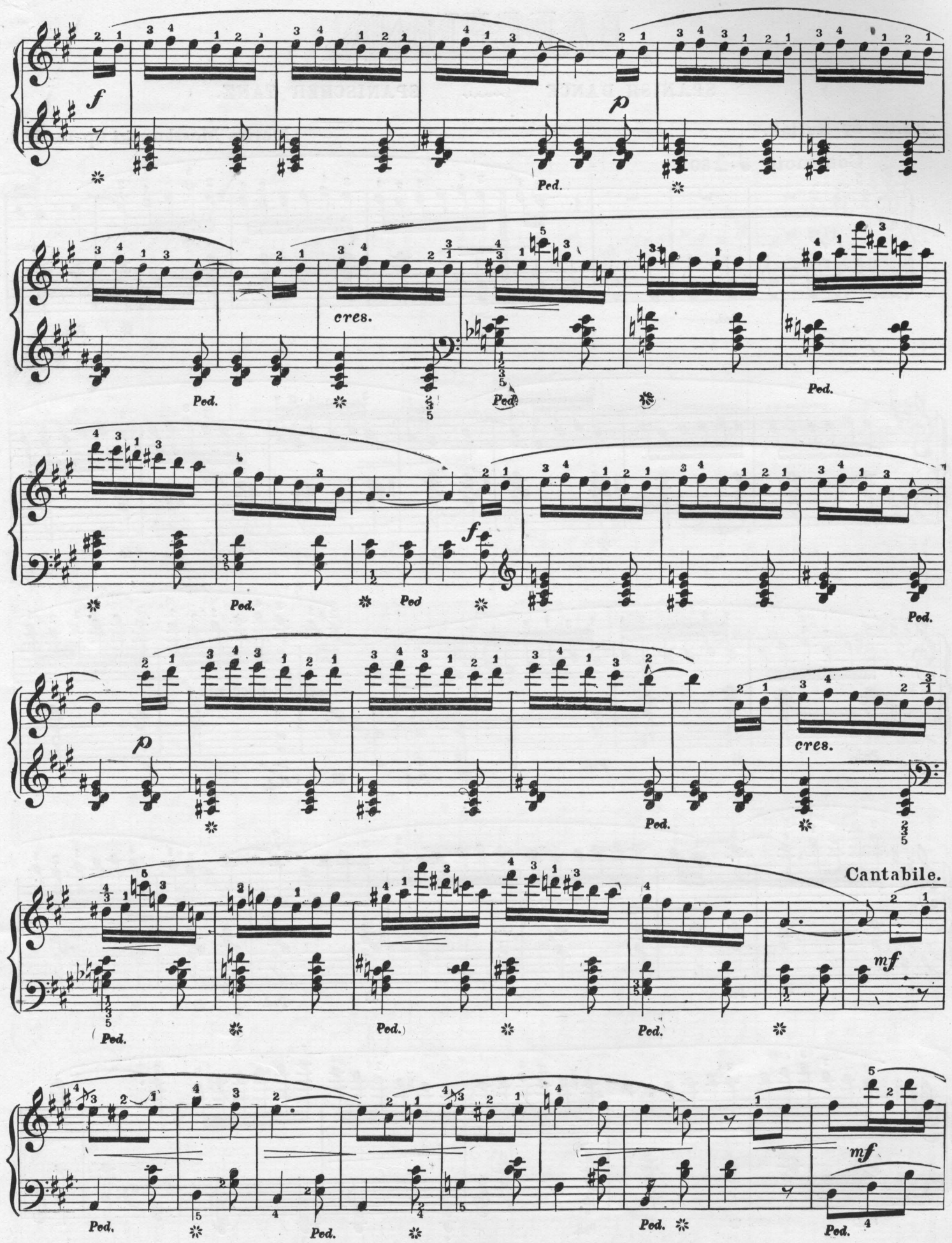
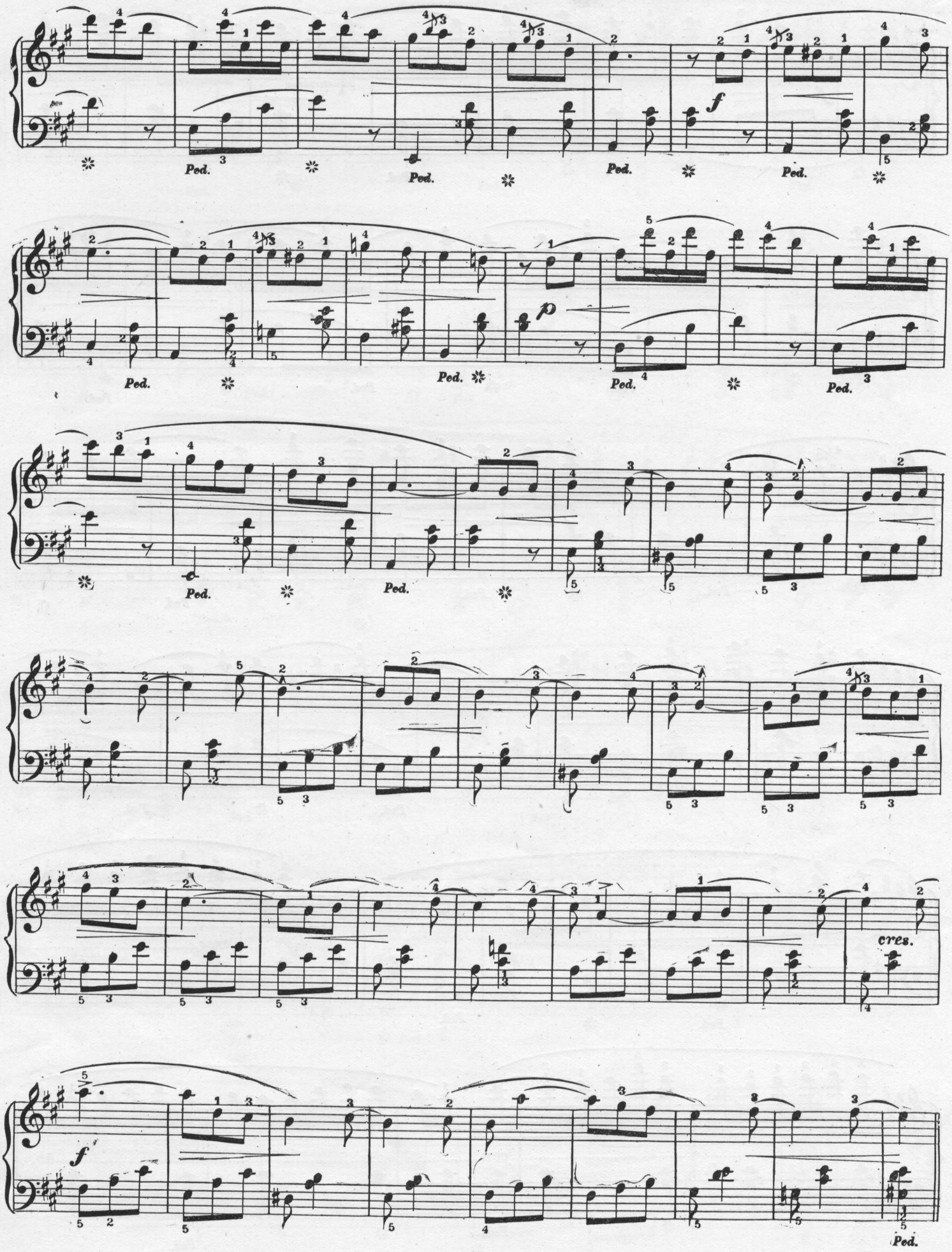

f
p
Ped.
cres.
Ped.
Ped.
Ped.
Ped.
Ped
f
Ped.
p
Ped.
cres.
Cantabile.
mf
Ped.
Ped.
Ped.
mf
Ped.
Ped.
Ped.
Ped.


Ped.
f
p
cres.

f

Ped. Ped.

p

Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped.

p

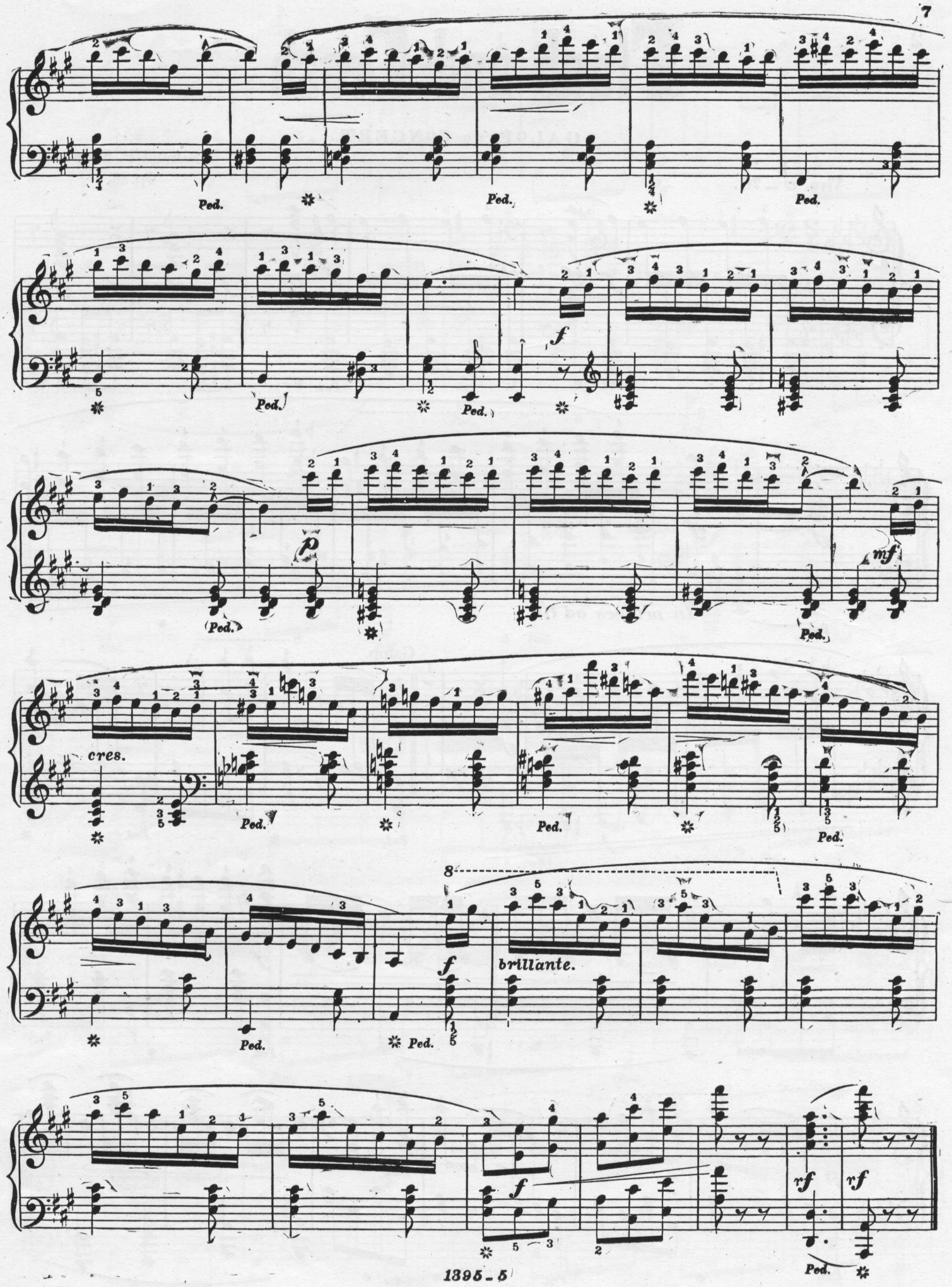
Ped. Ped. Ped.

mf cres.....

Ped. Ped.

cen.....do.

Ped. Ped.


Ped.
f
p
mf
cres.
brillante.
rf

Flash and Crash

GALOP de CONCERT

Samuel P. Snow.

Op. 85.

Vivo. ♩ = 76.

In octaves ad lib.

Galop.

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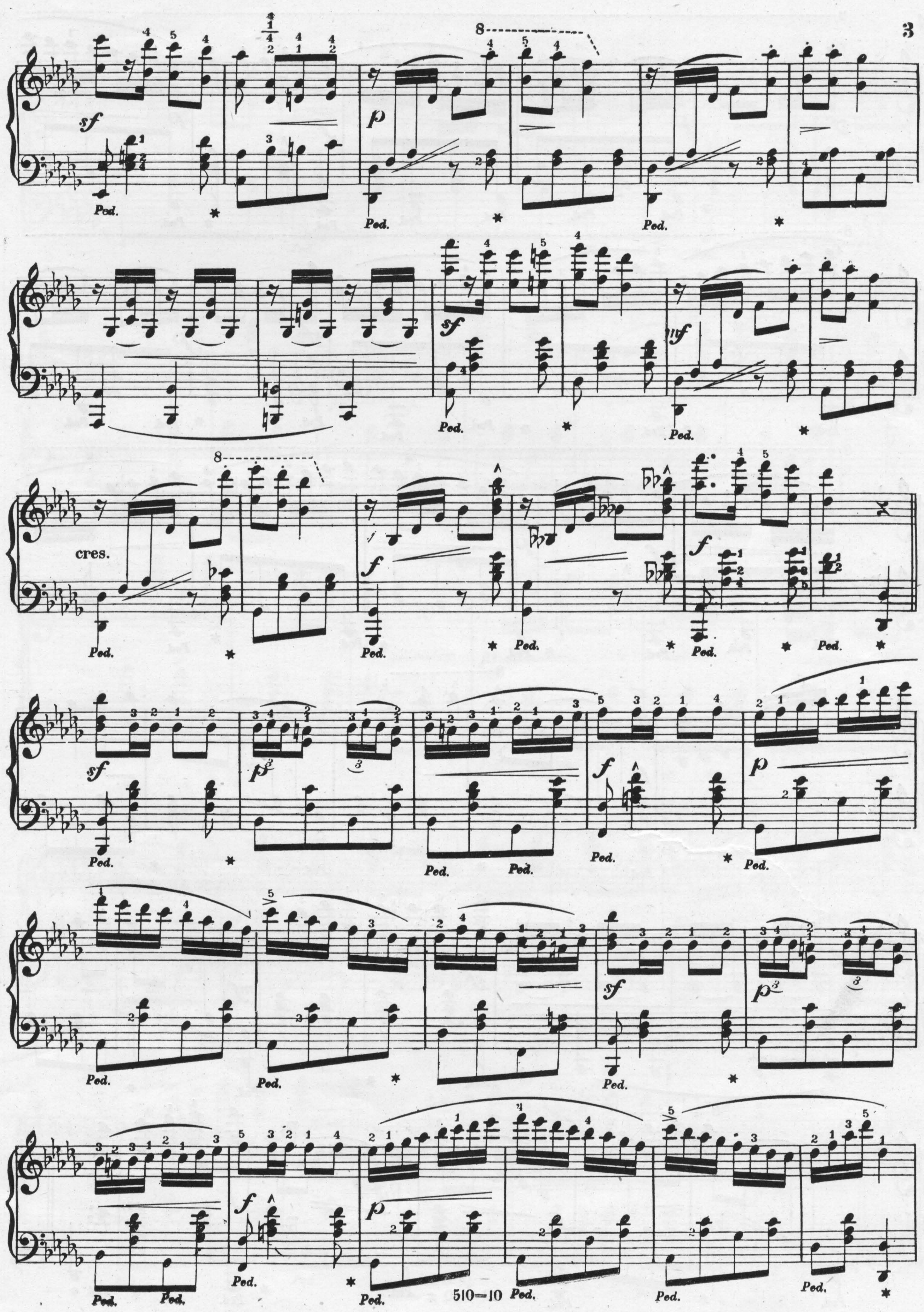
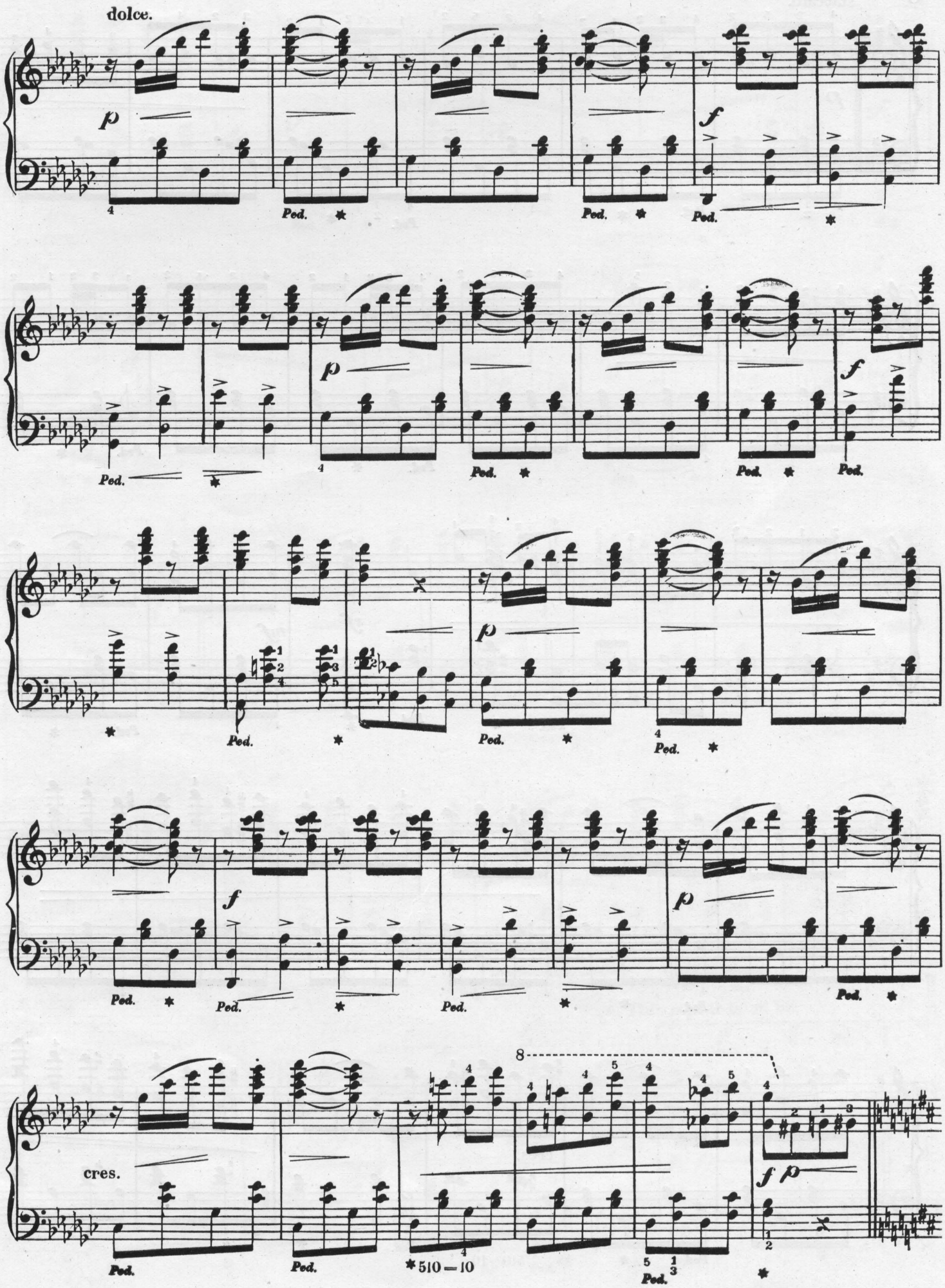

cres.
Ped.


dolce.
p
f
Ped.
cres.
8
510 = 10

staccato.

p

Ped. ✱ Ped. ✱

Ped. ✱

Ped. ✱

sf *mf*

Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱

cres.

Ped. ✱ Ped. ✱

510=10

sf sf sf

Ped. Ped. Ped.

sf sf f

Ped. Ped.

dolce.

p f

Ped.

p

cres.

Ped. Ped. Ped.

This repeat is ad lib.

1ª 2ª

f p f

Ped. Ped.

8

p *f* *sf* *p* *f* *sf* *f* *sf* *f* *sf*

Ped. ✱ *Ped.* ✱

sf *sf*

In octaves ad lib

Ped. ✱

8

sf

1

p

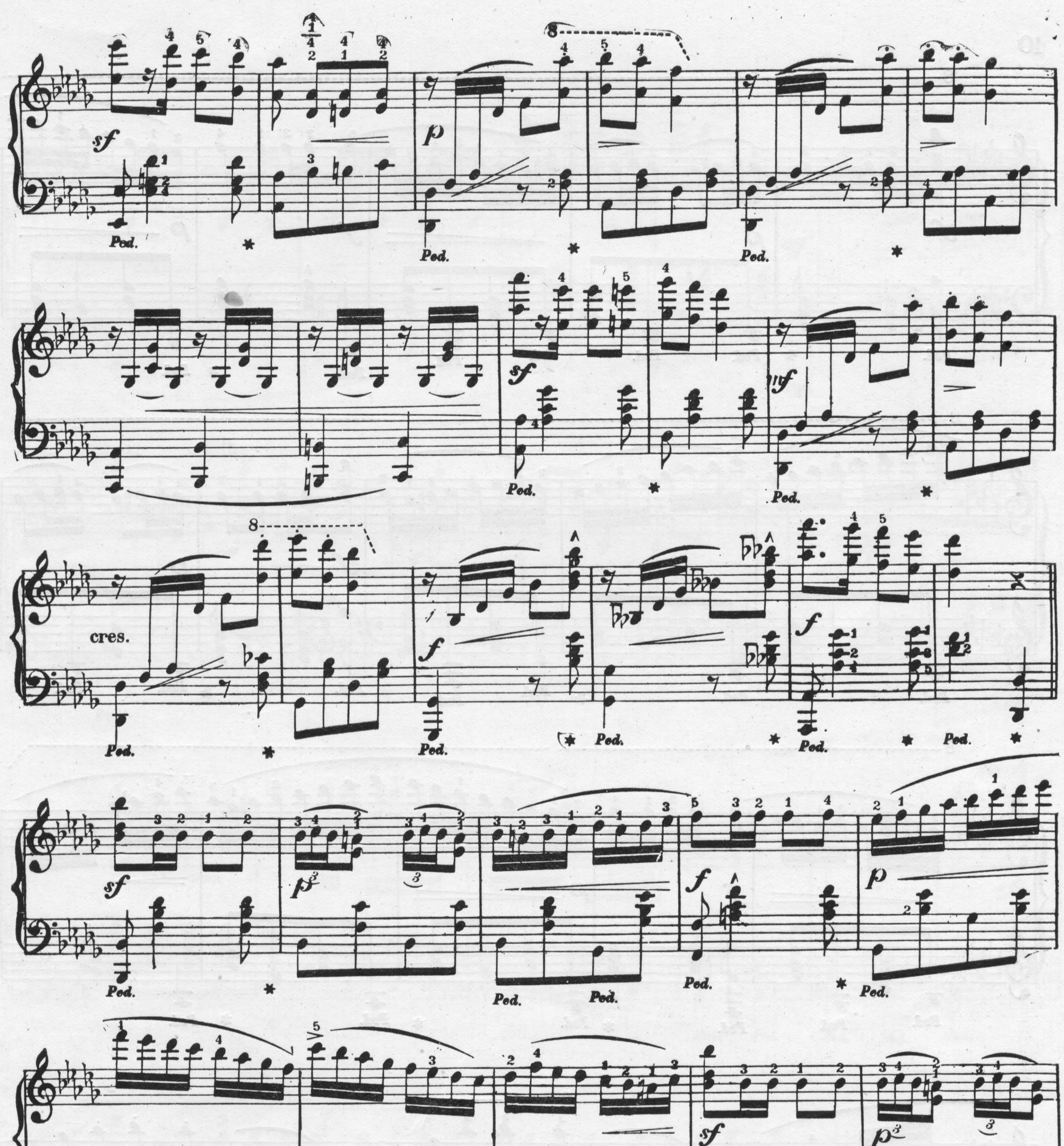
Ped. ✱ *Ped.* ✱

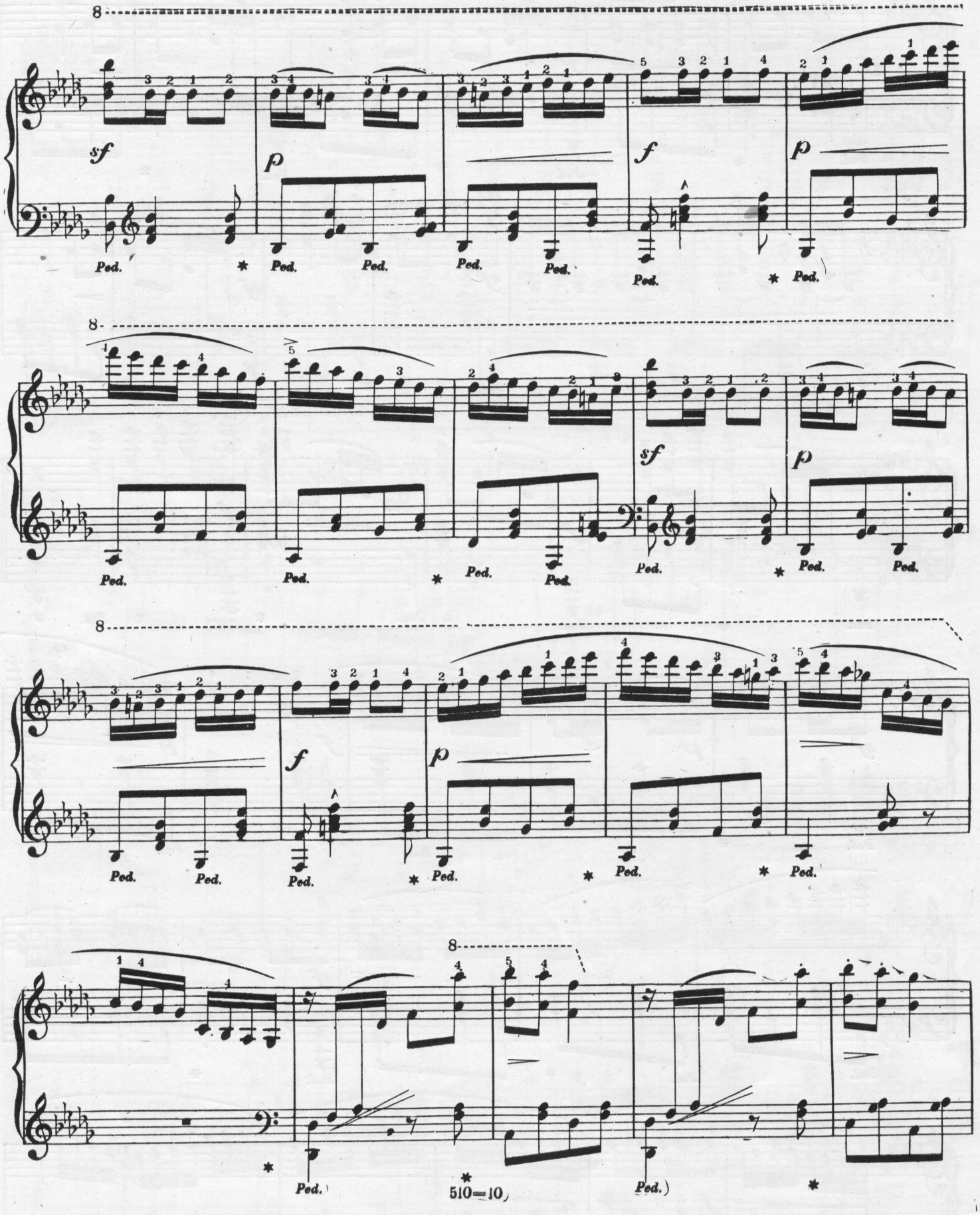
sf

8

p

Ped. ✱ *Ped.* ✱


cres.


8
sf
p
f
p
Ped.
8
sf
p
Ped.
8
f
p
Ped.
8
Ped.
510=10

sf mf Ped. Ped.

cres. f f ff Ped. Ped. Ped.

strepitoso.

ff sf Ped. Ped. Ped. Ped. Ped.

ff fff sf sf fff Ped. Ped. Ped. Ped. Ped.

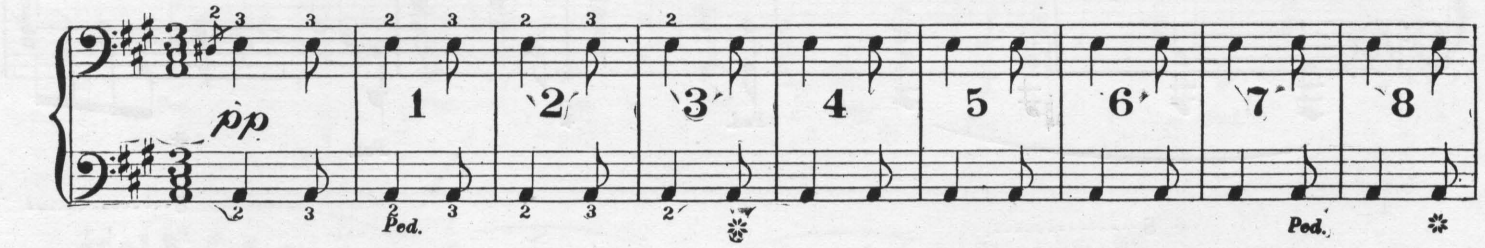
BARCELONA.

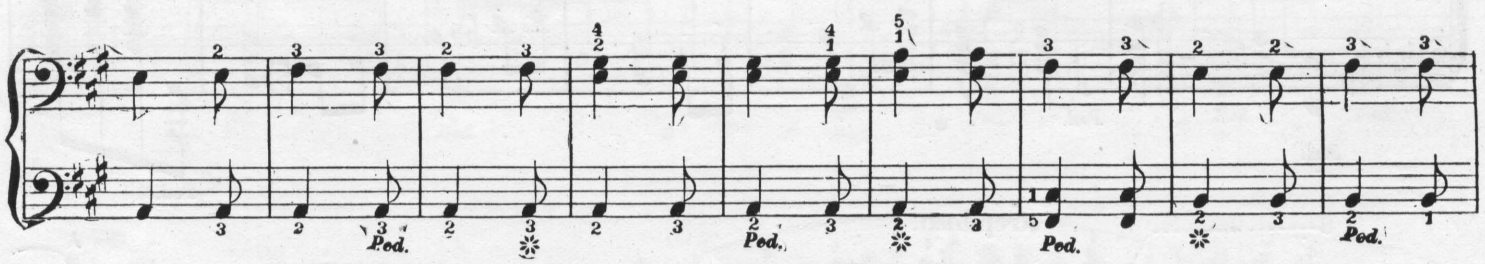
SPANISH DANCE. ~~~~~ SPANISCHER TANZ.

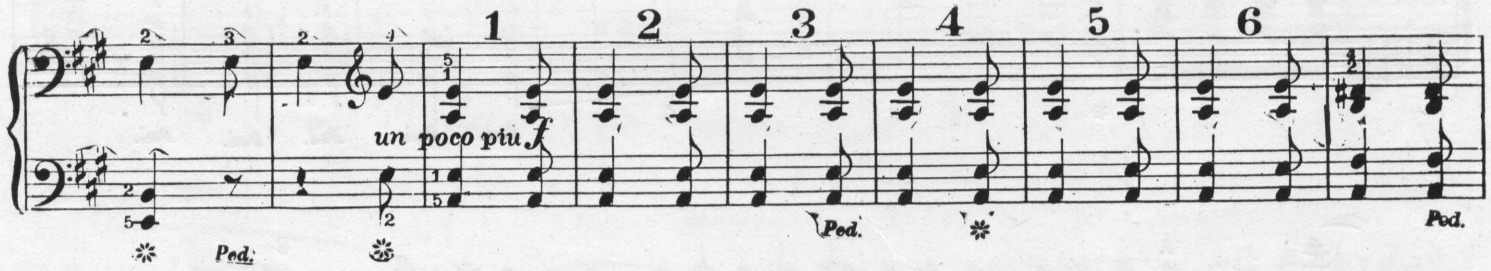
Edited by Kullak. Moritz Moszkowski. Op. 12. No 3.

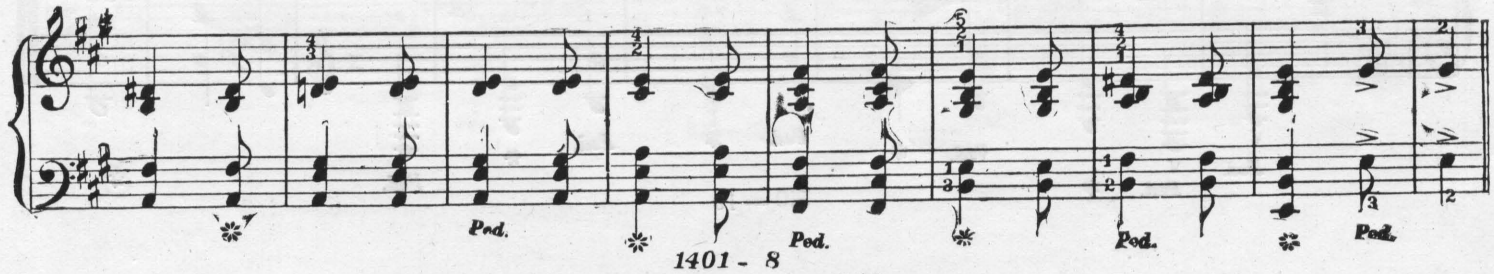
Secondo.

Con moto. ♩. = 80.









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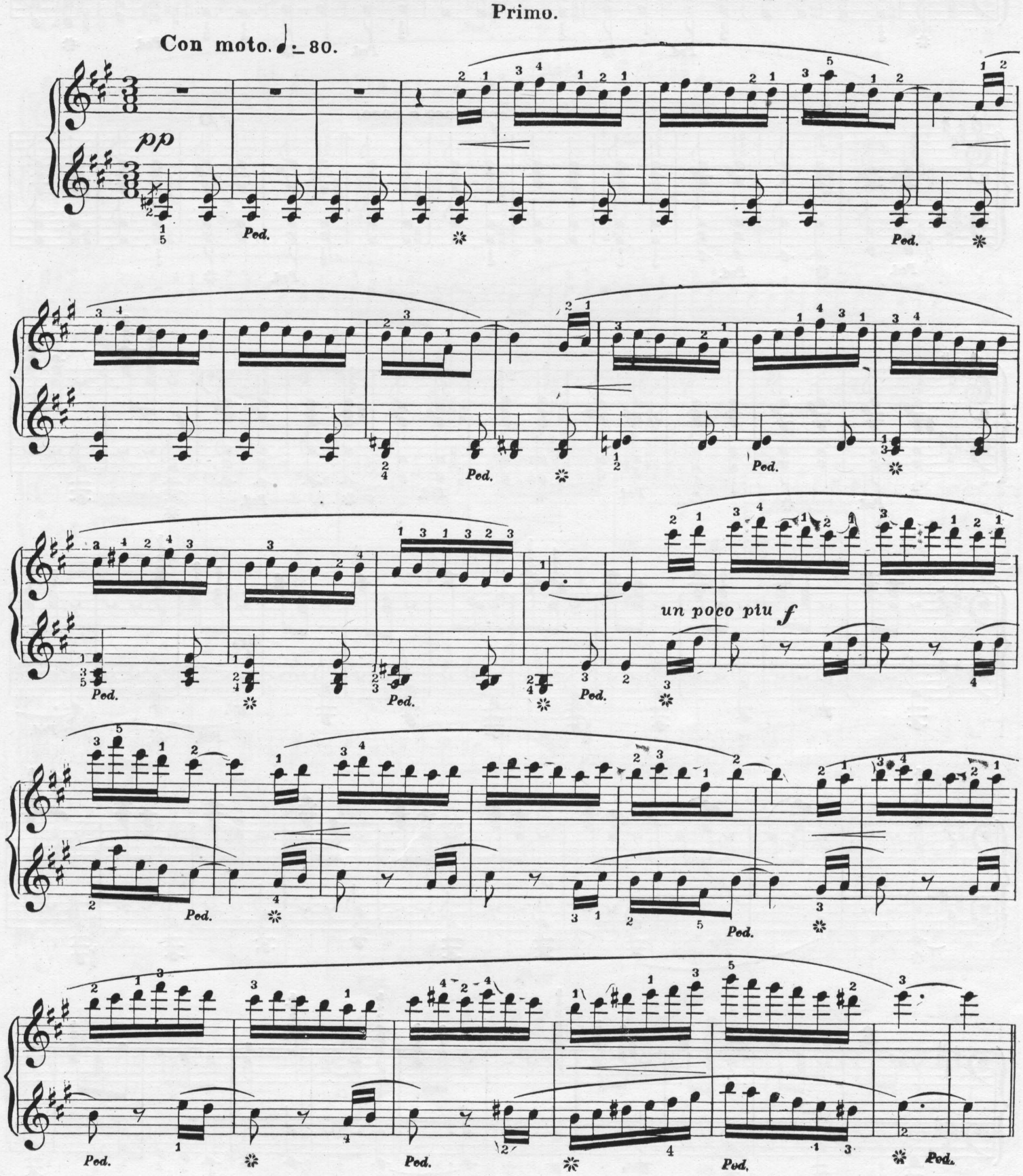
BARCELONA.

SPANISH DANCE. SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op 12. No. 3.

Primo.



f *p* *cres.* *Ped.*

cres. poco a poco. *f* *p*

cres. *f*

mp *f*

f

Ped.

p

Ped.

cres.

Ped.

Ped.

Ped.

l.h.

Ped.

f

cres. poco a poco

8

Ped.

p

Ped.

cantabile.

cres.

Ped.

Ped.

Ped.

l.h.

f

mp

Ped.

f

Ped.

mp

Ped.

Ped.

Secondo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff

Ped. Ped. Ped.

Ped. f Ped.

ff

8 Ped. Ped.

8 Ped. Ped.

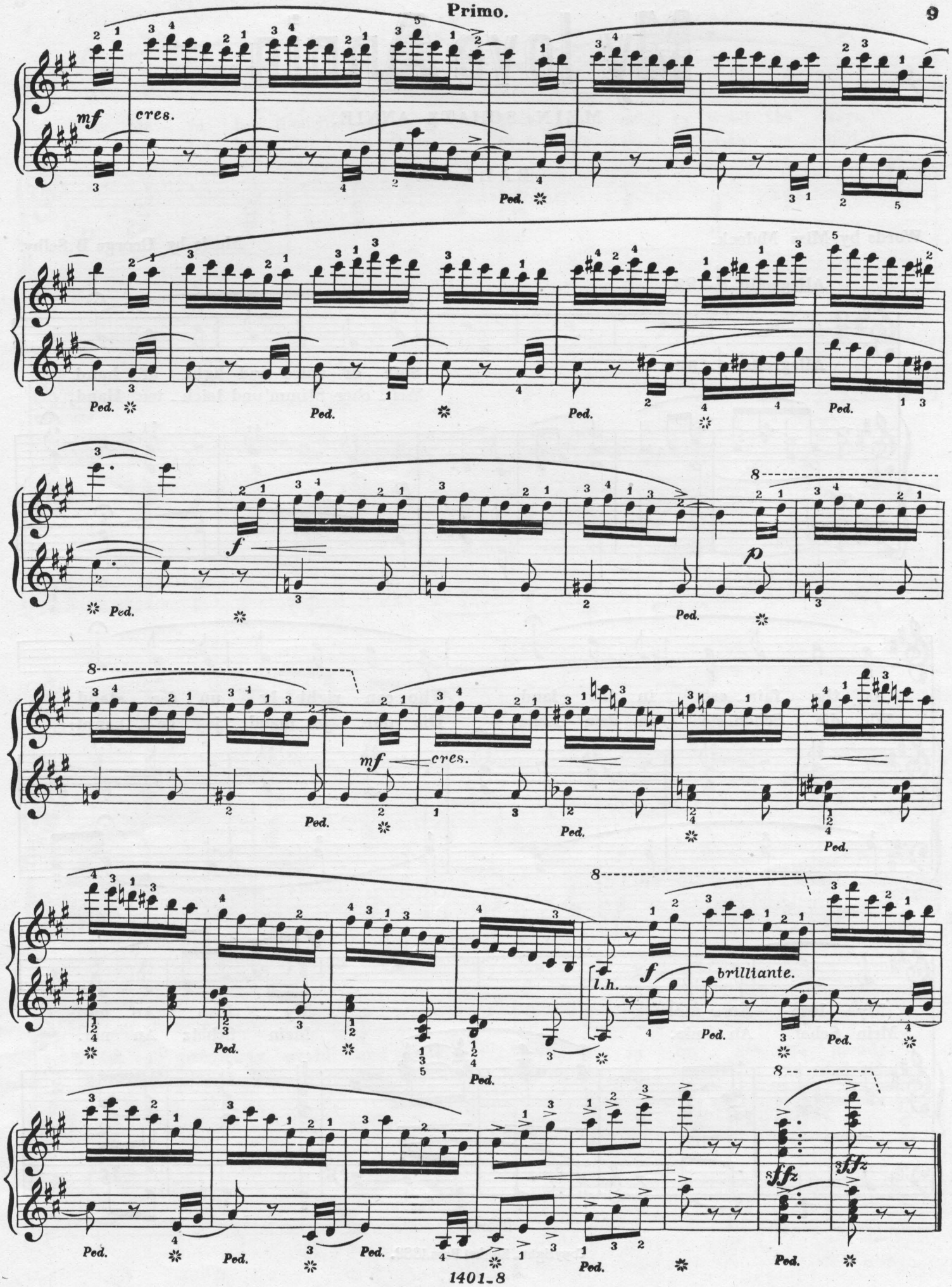
mf cres. Ped. Ped.

Ped. Ped. Ped. Ped. f

p Ped. mf cres.

Ped. Ped. Ped. Ped. f Ped.

Ped. Ped. Ped. Ped. f sffz sffz


mf
cres.
Ped.
f
p
8
mf
cres.
l.h.
f
brilliante.
sffz

My love Annie

MEIN SCHATZ ANNIE.

BALLAD.

Words by Miss Mulock. Music by George B. Selby.

Allegretto. ♩ = 92.

Allegretto. ♩ = 92.

Soft of voice and light of hand
Wei - cher Stimm' und leich - ter Hand,

As the fair - est in the land, Who can right - ly un - der - stand
Wie die Schön - ste in dem Land, Die nur je - mand je ge - kannt:

My love An - nie! My .... love .... An - nie!
Mein Schat An - nie. Mein Schatz An nie.

533=3

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p

Sim - ple in her thoughts and ways,
Wie uch tri - bu - lirt die Welt,

f

True in ev' - ry word she says
Stets die gu - te Laun' be - hält,

p

Who shall ev - en dare to praise
Nur das Gu - te ihr ge - fällt:

My love An - nie
Mein Schatz An - nie.

f

My ..... love.... An - nie.
Mein .... Schatz An - nie.

f

p

Midst a naugh - ty world and rude
Ein - fach, treu in je - der Pflicht,

Nev - er in un - gen - tle mood,
Wahr - heit je - des Wort sie spricht,

p

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Mr. Sousa, the March King, wears his uniform at all times and seasons. He compels his men to do likewise and the fact that he does so leads to experiences, says the *Presto*, that are very laughable to him.

Mr. Sousa was standing in a large building in Philadelphia waiting for the elevator. A man came up to him rapidly and said: "What is the number of Mr. Blank's office?"

"I don't know," said the short man in the blue uniform.

"Well, isn't he in this building?" asked the man.

"I don't know," answered Mr. Sousa.

"Well, don't you know anything?" said the man. "If I knew any one here I would report you."

At which Mr. Sousa shouted with laughter, and the man, catching sight of the genuine elevator boy, saw he had somehow made a mistake.

Again, Mr. Sousa was standing in a railway station, on the platform, waiting for a train. A belated traveler ran up to him and shouted: "Has the 9:03 train pulled out?"

"I really don't know," answered the man with the blue uniform.

"Well, why don't you know?" shouted the irate traveler. "What are you standing here for like a log of wood. Aren't you a conductor."

"Yes," said Mr. Sousa, "I am a conductor."

"A nice sort of a conductor you are!" exclaimed the traveler.

"Well, you see," said Mr. Sousa, "I am not the conductor of the train; I am the conductor of a brass band."

NORDICA TO OPEN NEW WAGNER THEATRE.

Mme. Lillian Nordica has been selected to open the new Wagner Theatre in Munich, in September. The great contralto will sing Isolde in "Tristan and Isolde."

During the engagement she will also sing Elsa in "Lohengrin."

Mme. Nordica studied both roles under Mme. Wagner's direction. Her work as Isolde was so indefatigable that she had to leave three hotels at Lucerne. Afterward she and Mme. Wagner did their work in a single room above a hair-dressing shop. Mme. Wagner selects her for Elsa in preference to every other prima donna on the operatic stage.

SIXTY-EIGHT compositions are in the hands of the judges who are to award the prize in the triennial contest instituted by Paderewski. There are thirty-one orchestral works (symphonies, symphonic poems, overtures), nine choral works, and twenty-eight pieces of chamber-music. The judges are William Gericke, B. J. Lang, Carl Zerrahn, W. F. Apthorp, H. E. Krehbiel, W. J. Henderson, Henry T. Fink, James Huneker, and Samuel Sanford. A decision is not expected before fall.

THE engagements already booked for Mr. Sherwood indicate that the coming one will be a busy season for the great pianist, and he is much gratified at the activity displayed by his manager, Mr. Charles R. Baker. Engagements have already been booked in several parts of the country. He will be heard in joint recitals with others of Mr. Baker's artists, as well as in individual programs.

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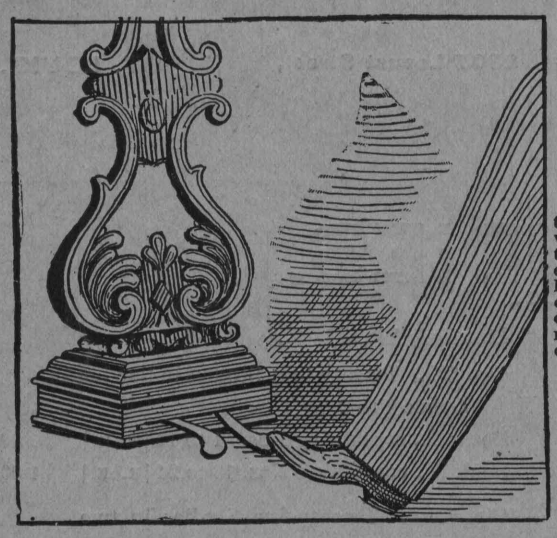

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